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tors, of which Arthur B. Davies is president. The aim of the Association is, in the words of the president, to give the public an opportunity to see for themselves the results of new influences at work in other countries in an art way. The exhibition, however, includes not only the works of European radicals, but also a gallery of paintings by American moderns.

It is impossible to characterize briefly an exhibition so diverse, for there is no total effect that one can sum up in words. The only connecting bond seems to be that of novelty.

The pictures have been grouped as well as possible to facilitate observation. The first gallery is devoted chiefly to living Frenchmen. In the second are the Englishmen, Augustus John and Conder. A third contains works of the three dead leaders of radicalism, Cézanne, Gauguin and Van Gogh. The Cubists follow, and then the Americans. The last gallery is devoted to the imaginative Odilon Redon, and affords an unusual opportunity to see the work of this romantic French painter.

To give a special opportunity to see the collection, the building will be open during the entire exhibition from 9 a. m. until 10 p. m.

#### COMING EXHIBITIONS

**A**N exhibition of paintings by Frederick Carl Frieseke follows Mrs. Palmer's on April 8. Mr. Frieseke is a former student in whose success the Art Institute takes much pride. He now lives in France, and is a member of the group of artists at Giverny, who are absorbed in the study of light and related color problems in painting the figure out of doors.

His exhibition will be followed on April 22 by works of the late William Keith of California. Mr. Keith was born in Scotland in 1839 and came to this country when he was about 12 years old. The early years of his career were

spent in wood engraving, but when photo-engraving made his trade unprofitable he turned to painting. He was self-taught, but repeated trips to Europe familiarized him with the famous works of all schools. He is best known by his paintings of California, subjective expressions of the mood in nature. A characteristic canvas hangs in the Friends of American Art Collection.

On April 25 there will be opened an important exhibition by Paul Albert Besnard of Paris. Besnard is one of the most distinguished of contemporary French artists. He is extremely versatile and although chiefly a painter of mural decorations and portraits, has also to his credit landscapes, genre subjects, designs for stained glass, and other decorative work. Among his mural paintings are the decorations in the Hôtel de Ville and the École de Pharmacie at Paris, the French Embassy at Vienna, L'Hôpital de Cazin at Berck, and the Comédie Française. The exhibition, which includes more than one hundred works, portraits, decorations, sketches, drawings and prints, attempts to show something of his varied talent and method of work. The collection was brought to this country by the efforts of Mr. Jean Guiffrey of the Museum of Fine Arts, Boston. On May 15 will come another foreign collection, the Spanish Exhibition, of which an account follows. The complete announcement of exhibitions will be found on page 57 of this BULLETIN.

#### THE SPANISH EXHIBITION

**T**HE exhibition of contemporary Spanish paintings in May will be a very unusual one. It will consist of about 60 works, collected in Madrid by Miss Ethel L. Coe, an instructor in the Art Institute school, and brought directly here for exhibition. Miss Coe was invited to Madrid by Sorolla during his visit to Chicago, and has been in Madrid about a year and a half. In gathering the collection she has had the assistance and co-operation